



REVOLUTION ROCK

A celebration of Brisbane's
music history 1942-2002





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Concept

Through collaboration with individual artists and the community, the Revolution Rock project will examine key events in Brisbane's social history which have galvanised residents and artists to creative action in order to protect, preserve and enhance their cultural identity.

Format

Revolution Rock is a multimedia project, which will include recording of oral history, film, video and print media, live concert, exhibit, book and memorabilia, focussing on the Brisbane music phenomena from the 1940s to the present day.

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Revolution Rock community arts and cultural collective

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Auspiced by Queensland Council of Unions and supported by the Queensland Performing Arts Museum and Brisbane Powerhouse Centre for Live Arts.

1. The Concept



Abstract

Based on research, there are about 209,000 live performers of music in Australia.

Queensland accounts for 16% of this total, which is the third highest in Australia. The music industry contributed \$266m to Australia's gross product in 1995-96.

Attending live music concerts accounts for the majority of time spent by consumers on entertainment, closely followed by attending museums and galleries.

In one year in Australia there are:

- ★ 12 million attendances at public art galleries
- ★ 6.7 million admissions to live theatre
- ★ 5 million admissions to musical theatre (including opera)
- ★ 3.4 million attendances at dance performances
- ★ 4 million attendances at classical music concerts, and
- ★ 19 million attendances at popular music concerts.

Source: Australia Council Website

Music Industry development and Brisbane's future as a creative city.

(Flew et al. Nov 2001. QUT Creative Industries Research and Application Centre.)

Background

5.1 Music has been identified as a major growth industry worldwide. The development of the Music industry provides significant wealth generating and export opportunities for Brisbane, Queensland and Australian economies. Music related exports have grown by 9.6% a year in Australia during the 1990s and were worth \$144.3 million in 1998. Australia is the eighth largest market for recorded music, with music sales in Australia estimated at \$US 656 million in 1999 (MCA 2001).

5.6.1 Using ABS production and gross product data, the recent Australia Council study, the Arts Economy in Australia 1968-1999 (Guldborg 2000) found that the music businesses in Australia were estimated at the end of 1997 to have generated 1.063 billion in gross income and 255.4 million to the domestic product.

5.6.2 Household expenditure related to the production and consumption of music amounted to 21.93% of household cultural expenditure, putting music alongside books, newspapers and magazine consumption, and television related forms of cultural consumption (television and VCR hardware, and video cassette purchase and hire) as the overwhelming dominant forms of household expenditure.

5.7 In the last detailed ABS study of the Queensland cultural industries undertaken in 1993-1994, it was proposed that in the absence of more statistical desegregation, a rule of thumb is used whereby Queensland contributed 15% to national turnover in each category of cultural production, except in instances where it was demonstrably below that level (ABS 1995).

The starting point

We believe that the role contemporary music plays in society and its contribution to the cultural development of this city has been under-represented and this project intends to redress this imbalance.

The focal point

The Brisbane live music sector has not only provided employment and enjoyment to its inhabitants and dollars to the economy over the years, but has also contributed greatly to Brisbane's development as a creative modern city and international tourist destination.

This project is an examination of the social history of this city that has inspired the writers and musicians and it is also a celebration of the music that has in turn shaped this city.



Aims

- ★ To analyse social and cultural trends in Brisbane and to investigate political and other influences that have contributed to Brisbane's unique cultural/musical heritage.
- ★ To identify how this music has contributed to a distinctive urban culture and identity.

Objective

To ensure preservation of relevant cultural history material and to give future generations a full awareness and understanding of their contemporary music roots.

Outcomes

The product of this research will be presented to the general public in various multi media formats.

Potential audience

Due to the time span covered by the project, Revolution Rock has the capacity to attract a cross-generational audience ranging in ages from 15 to 80.

The project crosses cultural and social boundaries and is relevant to people who enjoy and are interested in popular culture.

Potential market

Museums, libraries and art galleries – Brisbane, regional and national.

Why Brisbane?

- ★ Because we live here and believe it is essential to document stories relevant to the community now and for the future.
- ★ We believe the historical, political and social history of Brisbane needs greater evaluation.

Why contemporary music?

- ★ Contemporary music is a mirror to society.
- ★ Brisbane has a rich and unique cultural music heritage.

Scope

- ★ Exploring all aspects of the music scene in Brisbane from the 1940s to the present.
- ★ In 1942 Brisbane was influenced by an Americanization of Brisbane culture, which shows cultural shifts in dance and music. The jazz and beatnik movements in the early 50s and the emergence of Rock 'n' Roll; the Rhythm and Blues scene in the 60s; the Punk movement in Brisbane; and the Brisbane scene in the 80s, 90s and the new millennium will be examined.
- ★ The project will examine the political climates of the times from the cold war to Vietnam, the Nicklin and Bjelke-Petersen governments through to the Labor years.
- ★ The producers expect to draw on the experiences of a diverse range of members of the community including musicians, promoters, venue owners and operators, fans, journalists, students, academics, community and government organisations and artists.
- ★ Participants will come from a wide cross section of the community with different age groups, nationalities, economic and social backgrounds, religious and political beliefs.

Revolution Rock: Oral history scope

This material is consolidated to give an idea of the scope and content of the oral history aspect of the project. The aim is to recognise bands who played only on a Brisbane stage, as well as the bands that found fame nationally and internationally. This is not an inclusive list.



The 1940s

Reference books:

The Battle of Brisbane
Those Bloody Ragged Heroes
Brisbane at War (local history publication), 1986, Jim Burke's books (Interesting note: Jim Burke, big band leader, is related to Bris punk band Razar's lead singer Marty Burke.)

Scope:

- Americanization in 'occupied' Brisbane. Social issues. GIs and diggers pay disparities. Brisvegas girls. Shooting of a black American serviceman in Anzac Square and another at Wacol. American military police influence on Queensland police.
- Guns, batons and a dead ex-digger, Brisbane riots and the 'Battle of Brisbane' in 1942.
- Inter-racial issues and apartheid in Brisbane.
- Government-sanctioned Murri dance hall promoter operating at Red Hill.
- Government-sanctioned brothels.
- Brisbane's isolation.
- The Brisbane Line (an imaginary line to be drawn in the event that Japan invaded Australia).

Political environment:

Prime Minister John Curtin
 General MacArthur
 The Forgan Smith Government

The venues:

Trocadero Club
 Blue Moon skating rink
 The Cremorne Theatre
 Lennon's
 Cloudland Dance Hall (opened 1941 and taken over by the Americans for clerical duties)

The music:

Swing and Jive; Big Bands; Country and Dance Troupes; Musicals

The 1950s

Scope:

- Jazz and folk scenes.
- 'Bohemian Brisbane'.
- Beginnings of Rock 'n' Roll.
- 1955 Johnny O'Keefe Brisbane gig.
- Billy Thorpe, aged 10 – performs his first live act at the Railway Hotel, Woolloongabba. Attended Salisbury State School with Lobby Loyd (leaves Brisbane aged 17).

- Brisbane youth culture – 'bodgies'.
- Lee Gordon tours.
- Brisbane City Council sponsored and organised events at City Hall.

The venues:

Cloudland
 Blind Institute dance hall (Woolloongabba)
 Festival Hall opened 1959 (previously The Stadium)

Music:

Jazz; Folk; Rock 'n' Roll.

Characters and bands:

Dulcie Day and Jim Burke, 1950s promoters
 Peta Crosby, 1950s dancer
 Des Morris, bodgies' hairdresser

The 1960s

Scope:

- 1964 anti-Beatle riots Brisbane airport – flour bombs and placards.
- 1961 Glen Wheatley's first performance, Everton Park State High School manual arts block. Stafford boy comes good.
- Rhythm and Blues.
- The Bee Gees and the early Cribb Island years.
- Religious groups as venues and music promoters i.e. YMCA and Hayden Sergeant.
- Youth tolerance displayed by police during student week (i.e. Queen Street).
- Hoadley's Band competition Festival Hall.
- Anti-Vietnam sentiment.
- FOCO.
- Nicklin Government.
- Peter Hackworth, Primitiff Coffee Lounge.

The venues:

Primitiff
 The Red Orb
 The Open Door
 Willis Bazaar
 Festival Hall
 The Sound Machine

The music:

Bris Pop; Bop and Beat; Rhythm and Blues; Rock 'n' Roll.

Characters and bands:

Glen Wheatley (Bay City Blues Band)
 Mick Hadley (The Purple Hearts/ Coloured Balls/Leroy/Shakers)
 Fuzzy (New World Trio)
 Steve Kipner (Steve and the Board)
 Ronnie Williams (The FIVE)

Vance Lendich (The Planets)
 Stuart West (The Kodiaks)
 Michelle O'Driscall
 Go Set Magazine
 The Bee Gees
 Billy Thorpe
 Ross D Wylie, 60s Brisbane singer and TV host
 Tony Worsley, 60s entertainer
 Janet Burke, 60s Cloudland singer
 Toni McCann, 60s singer
 Peter Moscos, 60s and 70s entertainer
 Jon Blanchfield, 60s entertainer and TV host
 The Purple Hearts
 The FIVE
 Thursdays Children Light
 The Stiletos
 The Chelsea Set

Radio stations emerge:

4BC and 4IP

Venue managers:

Johnny Morris, singer/owner of DB's nightclub
 Adrian 'Red' Redmond, 60s manager of the Red Orb venue
 Peter Hackworth, venue operator (Primitiff)
 Ralph Tyrell, 60s university venues
 Margaret, 60s Go Go dancer at Sound Machine
 John Hannay, 60s promoter
 Ivan Dayman, 60s lessee of Cloudland
 Brian Laver, Activist
 HARPO
 Associate Professor Carole Ferrier, School of English, Media Studies and Art History

The 1970s

Scope:

- Commercialisation of rock from the local suburban hall into the club scene.
- Anti-Vietnam War marches.
- Joh era.
- Police state.
- Special Branch/Task Force and Liquor Licensing Branch (Queensland Police Force).
- 1971 Springbok riots.
- 1973 Whiskey Au Go Go bombing.
- 1974 drinking age reduced to 18 from 21.
- 1974 first punk bands in the world start emerging in Brisbane.
- 1975 establishment of 4ZZZ fm.
- 1977-78 street march demonstrations.



The music:
Glam rock; Punk rock; Uni rock —
Queensland Uni refectory gigs.

Characters and bands:
Carol Loyd (Railroad Gin)
Geordie Buchanan (Spike and the
Gentle Art)
Ed Kuepper (The Saints)
Ed Wreckage (The Leftovers)
Robert Forster (Go Betweeners)
Tex Perkins (Tex Deadly and the
Dum Dums)

David Macpherson (Tex Deadly and
the Dum Dums)
'Wendy' (Loves é Blur)
Marty Burke (Razar)
Mark Callaghan (Riptides)
Rod McCloud (Young Identities/Kicks)
Stephan Gerber (The Lamingtons)
Felicity Combes (The Sharks)
Bob Anderson (Springbok activist)
Peter Beattie (Springbok activist)
Debra Beattie
Di Zetland, FOCO
Mr Nelson, Able Records
Judy Stevens (Silas Farm)
Anne Jones, 4ZzZ announcer
Matt Taylor
Phil Manning
Lobby Loyd

The venues:
Cloudland
Festival Hall
The Curry Shop, George Street
The National Hotel
Whiskey Au Go Go
Community Halls (punks)
Hamilton Hall
Baroona Hall
Salisbury Hotel
Newnham Hotel
Sunnybank Hotel
Sally's Coffee Lounge, Annerley
Cloudland
Pinnocchio's
Fortitude Valley
Queens Hotel
Homestead Hotel
4ZzZ Market Days

The 1980s

Scope:

- 1982 Cloudland bulldozed.
- 1982 Commonwealth Games land rights struggle.
- Start of festival culture (e.g. Livid).
- Expo '88.
- 1989 4ZzZ lock out at University of Queensland.
- Fitzgerald Inquiry.
- Special Branch files.

Radio stations emerge:
Triple M and B105

Characters and bands:
Tim Collett (The Humans/
The Convertibles)

Brad Shepard (The Fun
Things/Hoodoo Gurus)
Peter Shaw (Ups and Downs)
Colin Johnston (The Treble Clefs)
Lindy Morrison (Go Betweeners)
Les Jobson (Dreamkillers/
Mystery of Sixes)
Andy Nehl (The Black Assassins)
Tony Milner (Zero/The Swell Guys
(1970s)/Plug Uglies)
Bruce Anton and Jim Dickson (The
Survivors)
Retired member of the Queensland
Police Taskforce
Peter Walsh, Manager, Livid
Dave Darling, Music promoter and
venue manager, Silver Dollar
JFK and the Cuban Crisis
Toy Watches
The Headstones
Kelvin Grove High School
Sandgate State High School

The venues:
Festival Hall
The Silver Dollar, Fortitude Valley
4ZzZ Market Days
Souths Leagues Club, Davies Park
Lang Park (Bowie and Kiss)
The 279 Club (now the Stock
Exchange Hotel)
Cloudland
Treasury Hotel
Lands Office Hotel
Morticia's (Canberra/Capital Hotel)
The Outpost, Fortitude Valley
Whispers
Belfast Tavern, Queen Street
The New York Hotel
East's Leagues Club, East Brisbane
The Orient Hotel
Brisbane River Cruises
(early-mid 80s)
AHEPA Hall, West End
The Hacienda (now Dooley's)
The Roxy (now The Arena)
The Brisbane Hotel
Salisbury High School

The 1990s

Scope:

- 1992 Media, Entertainment and Arts Alliance formed.
- Qmusic formed.
- 1996 4ZzZ Market Day riots.
- 1999 Nuisance regulations for noise in Environment and Heritage.

Characters and bands:
David McCormack (Custard/Dave
McCormack & the Polaroids)
Quan Yeomans (Regurgitator)
Katie and Tyrone Noonan (george)
Rollo (Blowhard/Splurt Productions)
Bernard Fanning (Powderfinger)
Paul Curtis, Valve Records/Manager
Regurgitator
Paul Piticco, Manager, Powderfinger
Joc and C, The Zoo

Rose Pearse, QMusic network
coordinator
Ruth Apelt, APRA representative
Leanne De Souza, band manager
and QMusic operative
Suzzane Misso, Arts Qld
(Contemporary Music)
Resin Dogs
Isis
Women in Docs
Lynette Irwin, Queensland Jazz
Association
Simon Honer, Skinny's Records
Maree Stirling, A and V, Bris 31

The venues:
Festival Hall
Rock Against Work (Myer Centre)
The Zoo
The Arena
Rics Café
Melbourne Hotel
The Buffalo Club
Waterloo Hotel
Metropolis, Queen Street
Shamrock Hotel
Oxley Hotel and Norman Hotel
(Odins Warriors)
Black Uhlands Club House (Kingston)
The Lounge Lizard
Van Gogh's Earlobe
The Capital
Ja Ja's Lounge
Double Helix
The Underground
Jameson's Bar

2000 and beyond

Scope:

- 1999–2001 Save the Music Campaign (Valley Music Council/Qmusic).
- Brisbane Powerhouse Centre for Live Arts.
- Queensland laws and social effects on Brisbane's youth and the community.
- 2000 Department of Tourism, Sport and Racing reviews Liquor Act. First occupancy rights given to venues — assists with noise complaints and stop the music orders on venues.
- 2001 QUT Creative Industries/ BCC-funded study into Brisbane live music. Major recommendations made.

Characters and bands:
The Giants of Science
Martine Cotton, Valley Music Council
John Desmarchelier, Valley Music
Council
Kelvin Johnston, Revolution Rock,
Valley Music Council, Save the
Music Campaign spokesperson
and advocate

Social history

Key events, which may be examined in relation to the cultural development of this city include but are not limited to:

- ★ The Battle of Brisbane/ The Brisbane line
- ★ Anti Vietnam War marches
- ★ Whiskey Au Go Go bombing
- ★ Expo '88
- ★ Street march demonstrations
- ★ Joh era police state
- ★ The bulldozing of Cloudland, Bellevue Hotel and other venues
- ★ The Fitzgerald Inquiry
- ★ 4ZZZ lockout at UQ and 4ZZZ market day riots
- ★ Festival culture (e.g. Livid)
- ★ SEQEB strikes
- ★ 1982 Commonwealth Games Land rights struggle
- ★ Save The Music campaign (Valley Music Council and Qmusic)

Other issues

1. The commercialisation of rock from the local suburban hall into the club scene
2. The rise of live rock music over jazz and its partial fall to techno/electronic music.
3. Queensland laws and the social effects on Brisbane's youth and the community.
4. Brisbane youth culture from bodgies to boardies (skateboards).
5. Recognition of the bands who played only on a Brisbane stage, as well as the bands that found fame nationally and internationally.

2. The Benefits

Benefits to the community

- ★ Pride, enjoyment, appreciation and understanding of Brisbane's rich cultural heritage.
- ★ The opportunity to link diverse social, generational and cultural groups together through the appreciation of Brisbane's cultural output.
- ★ The opportunity for individuals and organisations to re-establish links, form alliances, allegiances and establish creative partnerships.

Benefits to musicians/performers

- ★ Raise community awareness of the role contemporary music and musicians have played in defining, commenting on, challenging, and shaping the collective social psyche and culture of this city.

Benefits to sponsors/supporters

- ★ Opportunity to be involved with a project that links different sections of society in a celebration and examination of the cultural factors that have contributed to the modern Brisbane identity.



3. The Mechanics

Funding

Auspecting Body

Queensland Council of Unions (including in-kind sponsorship).

Grants

Producers are currently seeking funding from Government authorities and organisations.

Sponsorship

Major sponsorship schedule is currently being developed for Revolution Rock.

Collaborations

- ★ Through collaborations with project participants (see below) we intend to extract and collate content for the final exhibit.
- ★ Producers are currently in discussions with Griffith University Queensland College of Art, Film & Television, UQ and QUT to form alliances and collaborations for the project, and are seeking input from individuals and the community as well as liaising with business organisations and government bodies.
- ★ Executive Producers of Revolution Rock will liaise with and advise creators and producers of individual projects regarding content possibilities and linkages.
- ★ Individual project creators will retain ownership of their project and will work under, or be licensed for, the umbrella of Revolution Rock Exhibition.

4. Timeline

Concept formulation (1999–May 2001)

- ★ The Collective will be the primary source of research and coordination of research.
- ★ Develop concept and liaise with possible collaborators.

Concept strategic planning (Aug 2001 ongoing)

- ★ Community engaged via media to collaborate with the Collective
- ★ Collective identifies funding opportunities
- ★ Participants provide rough sketch of involvement and content they wish to provide.
- ★ Collective seek funding with QCU as auspice
- ★ Media publicity to engage the community.

Developmental stage (2002–March 2003)

- ★ Liaise and engage the community.
- ★ Liaise with QPAM and Powerhouse.
- ★ Collect Visual art for the Brisbane content of Off the wall exhibit at QPAM.
- ★ Secure venues after negotiation.
- ★ Consult acts for live performance.
- ★ Seek sponsors.
- ★ Develop ticket strategy for payment of bands.
- ★ Revolution Rock to curate project with QPAM assistance.
- ★ The Revolution Rock Story proposed book.
- ★ Film oral history content.

Exhibition and live performance

- ★ Selection and elements of the finished projects to be exhibited and live acts to perform.

Future

- ★ An ongoing and evolving project.

5. The End Product

Revolution Rock includes the following:

- ★ Contribution to Off the Wall visual arts display at the Tony Gould Gallery QPAM
- ★ One day of live performance and events in Feb 2003 at Brisbane Powerhouse Centre for Live Arts
- ★ A possible exhibit at Tony Gould Gallery QPAM

There is scope for the exhibition to travel both regionally and interstate. A DVD is proposed to coincide with the 2005 Biennial.

The project will include the following multi media formats:

- ★ Film and/or video
- ★ Film and live concert – recorded
- ★ Interactive CD ROM or DVD
- ★ Book/s and Website
- ★ Oral history film/documentary
- ★ A curated exhibit

6. Background

Kelvin Johnston (involved in the music and arts sectors for over 20 years) conceived the concept for Revolution Rock in 1999. In March 2001, the Collective began discussions with the Queensland Council of Unions. In May 2001, the project started in earnest.





Appendix One

Revolution Rock community arts and cultural collective

Kelvin Johnston (Project Originator/Development)

Roles: Executive officer and Project Co-ordinator

- ★ Oversee project to completion
- ★ Liaise and advise with all participants
- ★ Advise of potential grant opportunities
- ★ Project management and co-ordination
- ★ Joint Curator
- ★ Researcher

Barbara Haines (Public Relations)

Role: Marketing, research and public relations

Associated contributors to the collective

John Reid

'The Brisbane Devotee' – band manager, promoter, venue operator late 70s and early 80s.
Writing Cultural History Manuscript for Brisbane 1940s-1982

Debra Beattie

Film maker

Brian Jeffries

Photographer

Peter Shaw (Musicologist)

Role: Research assistance

Industrial and community organisation

Queensland Council of Unions

Role: Auspicing body and mentorship

Seamus Mee

QCU – Arts in Working Life

Past, current and potential collaborators and their roles

Musicians consulted (partial list)

Ed Kuepper (Saints)
Ed Wreckage (Leftovers)
Lindy Morrison (Zero, Go Betweens)
Robert Forster (Go Betweens)
Tex Perkins (The Cruel Sea, The Beasts of Bourbon)
David McCormack (Custard)
Peter Shaw (Ups and Downs)
Les Jobson (Dreamkillers and Mystery of Six's)
Mick Hadley (The Purple Hearts/ Coloured Balls/Leroy/Shakers)
Marty Burke (Razar)
Mark Callaghan (Riptides)
Andy Nehl (The Black Assassins)
Colin Johnston (The Treble Clefs)
Rod McCloud (Young Identities and Kicks)
Stephan Gerber (The Lamingtons)
Quan Yeomans (Regurgitator)
Fuzzy (New World Trio)
Tyrone Noonan (George)
Steve Kipner (Steve and the Board)
Ronnie Williams (Five)
Brad Shepard (The Fun Things, Hoodoo Gurus)
Rollo (Blowhard)
Felicity Combes (The Sharks)
David Macpherson (Tex Deadly and the Dum Dums)
Geordie Buchanan (Spike and the Gentle Art)
Carol Loyd (Rail Road Gin)
The Bee Gees
Vance Lendich (The Planets)
Stuart West (The Kodiaks)
Ross D Wylie, 60s Brisbane singer and TV host)
Darcy Kelly, 50s Jazz to Rock musician
Tony Worsley, 60s entertainer
Janet Burke, 60s Cloudland singer
Toni McCann, 60s singer
Peter Moscos, 60s and 70s entertainer
Jon Blanchfield, 60s entertainer and TV host

Venue owners, promoters and others
Johnny Morris, singer/owner of DB's nightclub
John Hein, 70s promoter
Retired member of the Queensland police task force
Red Redmond, 60s manager of the Red Orb venue
Peter Hackworth, venue operator (Primitiff Coffee Lounge)
Ralph Tyrell, 60s university venues

Brian Laver, Activist
Des Morris, bodgies' hairdresser
Margaret, 60s Go Go dancer at Sound Machine
John Hannay, 60s promoter
Ivan Dayman, 60s lessee of Cloudland
Dulcie Day and Jim Burke, 50s promoters
Peta Crosby, 50s dancer

Academic

Currently liaising with:
Griffith University
Griffith University Queensland College of Art, Film & Television
Possible Role: cultural content provider
Keith Bradbury, Senior Lecturer, Art Theory
David Johnson, Associate Lecturer in Film & Television at Griffith University, Queensland College of Art
Craig C Douglas, Senior Lecturer, Convenor of Curatorship Course
Conservatorium of Music
Possible Role: music production and duplication
Garry Tamlyn, Deputy Director, Queensland Conservatorium, Gold Coast
University of Queensland
Possible Role: sociological and political history research
Associate Professor Carole Ferrier, School of English, Media Studies and Art History
Associate Professor David Carter, Director, Australian Studies Centre

Queensland University of Technology

Possible Role: content development, economic research relevant to industry, production assistance with multimedia event
Andy Arthurs, Head of Music, Creative Industries Faculty
Terry Flew, Head of Media Communication, Creative Industries Faculty
Andrew Stafford, Researcher

Cultural organisations

Queensland Performing Arts Museum
Beryl Davis, Manager
Powerhouse Centre for Live Arts
Zane Trow, Director

Screensound
John Oxley Library of Queensland History, State Library of Queensland

Government

Possible Role: Support
Brisbane City Council
Office of State Development
Stewart Macintyre
Special Projects Officer
Arts Queensland
Susan Misso
Arts Officer

Proposed individual project

Possible Role: Cultural Content providers
Debra Beattie
Social History documentary and possible DVD production
John Reid
Written history of Brisbane contemporary music Stage 1 (Brisbane Babylon)

Business

ToadShow
Possible Role: DVD production
Colin Johnston
Exhibit Preparatist, Australian Museum Sydney
Voluntary advice and consultation
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Thank you

The Revolution Rock Community Arts Collective is proudly supported by:

- ★ The Queensland Council of Unions
- ★ Brisbane Powerhouse Centre for the Live Arts
- ★ Arts Queensland
- ★ Queensland Performing Arts Trust
- ★ Queensland Performing Arts Museum
- ★ Media Entertainment and Arts Alliance
- ★ Griffith University Queensland College of Art, Film & Television
- ★ QUT, Creative Industries – Music Department.
- ★ The Brisbane community

Current sponsors

Queensland Council of Unions

In kind sponsorship – book keeping, office space, telephone, computer, postage and voluntary mentorship from Arts and Cultural officer Seamus Mee.

Spiderweb Design

Interactive community web site.

ToadShow

Design of the sponsorship document.

Acknowledgements

Cover photo of Ed Wreckage (Leftovers) by Ray Cash, courtesy of The Courier-Mail.

Seamus Mee, Queensland Council of Unions

Beryl Davis, Sophie Gow and Christopher Smith, Queensland Performing Arts Museum

The Brisbane Devotee

David Johnson, Associate Lecturer in Film & Television at Griffith University, Queensland College of Art

Prof. Richard Vella, Andy Arthurs, Terry Flew, QUT Creative Industries music section

Gillian Ridsdale, consultant curator

We also acknowledge the wider community who are so eager to tell a Brisbane Story

www.revolutionrock.com.au If you have not been mentioned in this sponsorship document you should not feel left out. Visit our website to tell your Brisbane story. Everyone is welcome and encouraged to contribute.

Further information

Kelvin Johnston

Executive Officer

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Go the revolution!!!!